Australian and New Zealand Association for Research in Music Education

Phoenix Rising from the Ashes

2020 Conference Abstracts

All Conference abstracts have been double-blind peer reviewed

How can we prepare music students for early career challenges?

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Earning a living via multiple income streams via a portfolio career is the reality for many music graduates. It is not until relatively recently however that Music Conservatoires around the world have begun to recognise and respond to this reality in the way they train and prepare students for life after study. Conservatoire curricula is prescribed and controlled to ensure that students gain the skills required to be professional musicians. Reforming conservatoire curricula to incorporate portfolio career training is an ongoing concern that is made more complex by the different conceptual understandings of what training for a portfolio career means (Latukefu and Ginsborg, 2018). This paper contributes to the literature on how students conceptualise and make decisions surrounding their transition into work after graduation. The research uses narrative analysis to investigate the value of introducing career design into the curriculum of a Bachelor of Music. The paper incorporates narratives by students who took part in a series of interventions designed to increase self-efficacy and to explore the role of career indecision in the designing of a creative career. Career indecision in this context relates to the inability of music students to conceive of and select an academic major or career portfolio choice, even when a decision is necessary. The narratives reveal how different factors such as family support or lack of cultural and religious background and prior music education impact on the confidence of music students and perceptions about their ability to design and maintain a creative career.

Facing the music: An investigation of the factors that influence early career teachers' music practices in early childhood education settings in Australia

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The benefits of music education for young children's learning are well documented. However, existing research identifies a number of challenges that impact how early childhood teachers engage in music rich programs in prior-to-school settings. This study aims to investigate where early childhood music education is situated within the Australian teacher education context and national policy landscape. The expected outcomes of this study include better understanding of the successes and challenges of implementing music education in early childhood settings. It will focus on the perspectives of early childhood music education academics who are involved in the delivery of early childhood initial teacher education units/courses and early career teachers (defined as the first five years of employment after graduation), whose voices have been largely silent in available research. This study offers a different insight on the themes emerging from the sparse Australian research reviewed. The knowledge generated will potentially benefit how we can better support teachers to provide music education to young children. This research has the potential to inform early childhood policy changes in teacher preparation. Using a phenomenological approach, data will be collected through policy appraisal, interviews with music education academics and surveys with early career teachers in the early childhood sector. This study is informed by critical theory, which seeks to challenge structures of power and address inequity in music curriculum, pedagogy and practice. The conference presentation will report on t the policy appraisal and will include a literature review that reveals trends in research topics including initial teacher education, professional learning and development and early childhood teacher music practices.

"But I'm not a Musician!" Ukulele and music integration

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The purpose of this research was to explore elementary education majors' perspectives on learning to play ukulele, perform in small groups, and their intent to use music in the future. The music integration course was designed to teach non-music majors how to successfully use music as a teaching tool in their PK-Grade 8 classrooms. Participants were 60 elementary education majors with musical backgrounds ranging from participating in music through listening to performing in school sponsored ensembles or theatre productions through college.

The researcher conducted an intrinsic case study (Creswell, 2013) with participants completing a pre and post survey and three written reflections. The pre survey was designed to collect background information on musical experience; levels of comfort with performing and utilizing music in their future classrooms; and initial thoughts about music integration. Participants completed a written reflection after each group performance (a self-accompanied cover song; writing and performing a parody song with a backing track; and writing and performing a

parody song self-accompanied on ukulele). The post survey was designed to collect any changes in comfort level with performing or utilizing music in their classrooms and a reflection on the overall experience of learning to play ukulele in class.

Participants indicated enjoyment in performing, improvements in their musical skills, less nerves with each subsequent performance, and increased confidence in their ability to create parody songs. Some implications for future practice may include additional singing opportunities and a more comprehensive look at the varying levels of music integration available to practicing teachers. Further, music teacher educators might reconsider their approach to teaching a music integration course for non-music majors to include specific musical skills and planning units that involved varied degrees of music integration. Additionally, the curriculum for music education majors might include teaching tips for collaboration with general classroom teachers.

The best kaleidoscope ever: Examining the impacts of synaesthesia on creativity in the arts generally and the perceived implications for music and music educators specifically

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Nearly 10 years ago I launched the first part of a study to discover the ways in which synaesthetes perceive their world, in particular how the condition of synaesthesia affected their musical awareness and appreciation. Synaesthesia is a neurologically based condition in which the stimulation of one sensory or cognitive pathway in the brain leads to automatic, involuntary experiences in a second sensory or cognitive pathway, often manifesting itself as hearing colours, tasting sounds, and attributing colours to words and numbers, as well as various other sensory combinations. It is a condition experienced by many well-known creative people and estimates of the frequency of synaesthesia vary considerably with some studies indicating that the incidence of synaesthesia may number as high as 1 in 23. This is similar to dyslexia and the coincidence does not stop there with many synaesthetes having dyslexia, and vice versa.

Selected first from radio and media interviews and advertising and then from subsequent approaches by synaesthetes, participants underwent online "tests of genuineness" (TOGs) before completing a detailed questionnaire and a semi-structured interview. During the interview participants were asked specific questions relating to their form of synaesthesia, how (or if) it was used in their day-to-day life, its effect on their creativity and/or learning and, finally, how they felt synaesthesia might be used in the delivery of the Arts in the New Zealand Curriculum (NZC). The Arts (Music, Visual Art, Dance and Drama) are considered as one "learning area" in the NZC but my main focus is on music given that *audition colorée* ("coloured hearing") is the commonest form of synaesthesia. The data gathered over nearly 10 years from synaesthetes across New Zealand, across a broad age range, has led me to ask the question, "Does synaesthesia make you more or less creative?" While I am predominantly interested in *audition colorée* and its possible relationship to music education, the nature of the subject matter intrinsically involves reference across the other art forms.

Facilitating self-regulated instrumental practice: Navigating technology and pedagogy

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Instrumental practice is fundamental to musical development, but many young children lack the strategies to learn effectively between lessons. As students are often expected to practise their instruments by themselves, it is imperative that they are supported by an environment that facilitates independent and effective learning. Self-regulated learning theory provides a framework to explore the cognitive, metacognitive and motivational aspects of learning, and posits that students can develop context-specific skills through interactions with the learning environment. Through the lens of this theory, this doctoral study explored the use of digital technology in supporting children's instrumental practice.

This interpretive multiple-case study utilised a software application assigned to a piano teacher and four students (aged 8-12) undertaking individual lessons in the private studio setting. Data was collected at multiple points over two Victorian school terms, with data sources including semi-structured interviews, practice observations and software data. Thematic analysis was conducted within each student 'case', followed by the abstraction of themes across multiple cases. Study findings indicate that tools with customisable listening functionality enabled students to build aural-familiarity with tasks, and facilitated their problem-solving skills and self-efficacy during practice. However, technology-use was only effective when tools and strategies were aligned to student learning needs. Furthermore, students' strategic use of digital technology required consistent teacher guidance and reinforcements. This paper concludes that, it is not technology itself but also how it is used, that can enable the facilitation of self-regulated learning skills during practice. This research provides insights into learning environments that could support children in practising more independently and effectively between lessons.

School-based Indonesian gamelan programs in Australia and New Zealand: Towards a vitality and sustainability framework for school-based culturally diverse music programs

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Like culturally diverse music programs generally, Indonesian gamelan programs in schools often face challenges to their sustainability, yet are an important tool in developing intercultural understanding in students and promoting cultural diversity in the school curriculum (Cain, Lindblom & Walden, 2013; Campbell, 2018). This presentation explores Indonesian gamelan programs in Australian and New Zealand schools. I present the findings from my research on this topic up to this point which form part of my ongoing PhD. I give   an overview of the literature about cultural diversity in music education, the benefits of culturally diverse music programs in schools, and teaching gamelan outside of Indonesia.

Using an ethnographic methodology and qualitative methods, I conducted semi-structured interviews with 26 teachers across 17 Australian and New Zealand schools (Primary, Secondary, P-12, State, Public, Private, Faith-based and Independent) with most interviews occurring in a 10-month period from August 2017 to June 2018. I chose the interviewees based on them having a gamelan ensemble at their school. In my presentation, I present a new framework for assessing the vitality and sustainability of such programs. I adapted the framework from the Music Vitality and Endangerment Framework (Grant, 2014) to suit a school setting and refined it based on the findings from my interviews. I explain how the framework could be used by schools to establish and maintain not just gamelan programs, but culturally diverse music programs more broadly. Finally, I offer some likely typical characteristics of a vital and sustainable culturally diverse music program in a school and suggest steps that teachers and schools might take to ensure a successful and long-standing program. I hope that the findings of this research will help teachers and school management to establish, and maintain, effective culturally diverse music programs in their schools.

Music education for all: Using Universal Design for Learning (UDL) to support inclusion in the music classroom

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This presentation draws from research undertaken in 2018 that investigated how the UDL principles and guidelines support inclusion and accessibility in the music classroom for students with autism and complex communication needs. Instead of a phoenix rising from the ashes, I feel more like an echidna asking "is it safe to come out yet?". I work in a Melbourne autism-specific school, and in Term 2 we offered remote learning with significant onsite provision, followed by on-site learning. Term 3 has started onsite with much reduced numbers and split classes on a daily basis. The challenges for a music educator in this fragmented and ever-changing situation include: providing an ongoing program while facilitating stand-alone sessions, building and maintaining relationships with students within a daily-changing classroom dynamic, and supporting our students to become purposeful and motivated learners in an anxious world. The three overarching principles of Universal Design for Learning (UDL), providing (1) multiple means of engagement, (2) multiple means of representation, and (3) multiple means of action and expression, were incorporated into the Australian Curriculum framework during its development, to accommodate student, teacher and school diversity. We can use these principles to check that we are designing programs that minimise barriers, maximise learning, provide access to all students, and meet the needs of all students in our classrooms. Now seems an appropriate time to revisit UDL, reflect on how much of our current practice already fits within the UDL guidelines, incorporate learning from remote and flexible learning, and intentionally use the UDL principles to adapt , improve, and provide greater access to our music programs.

Curriculum design for deep learning

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A recurring riff in the literature for '21st Century' or 'future focused' education is the call for 'deep learning'. However, the focus of this literature is most often on the pedagogies considered necessary to develop generic capabilities and skills, for example critical thinking, rather than on what a student might need to know. In this presentation I assert that deep learning cannot come from an emphasis on generic competencies but is more likely to be a by-product of quite specific, subject-based conceptual learning. I consider this proposition in relation to music education and present an overview of a curriculum design model that aims for deep learning by placing concepts at the center of the design process. Concepts act as the cohering mechanism in the model as conceptual knowledge ('knowledge-that') and procedural knowledge ('know-how-to') are brought together, linked to content, and then evaluated in relation to both what students know and can do. The CDC Model (curriculum design coherence) is being trailed in New Zealand and in England as a design tool. This presentation shares some of the initial data showing how some music teachers have used the model to design topics or lessons for deep learning.

Through the looking glass: Exploring Kodály in Australia through the theoretical lenses of Bourdieu, Dewey and Ball

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When Kodály set out to improve music education in Hungary, his aim was deeply rooted in the socio-political context of Eastern Europe in the first half of the 20th century. However, through his work advocating for the use of folk song, solmization and singing-based aural education in local schools, Kodály laid the groundwork for a now widely adopted and adapted international 'method' for music education. Though Kodály's vision was originally concerned with principles rather than procedure, it is now associated with a very specific series of set of teaching methods, tools, and curriculum internationally. Up to 10% of Australian music teachers surveyed in the 2005 National Report into School Music Education identified themselves as associating with the method, despite recent criticism that argues such 'grand methods' are used in a zealous and over-prescriptive fashion in contemporary classrooms. My doctoral thesis employs a narrative inquiry methodology in a multiple case study framework in order to explore how Kodály-inspired Australian secondary music teachers experience and then enact the Kodály approach in their context. The research considers how teachers' personal biographies, their experiences of Kodály professional learning, and their school setting interact in order to inform and form classroom practice(s). At this stage in the research, I am exploring the use of a number of different theoretical resources as lenses through which to view the narratives. These theoretical lenses include Bourdieu's concepts of habitus and doxa, Dewey's theory of experiential continuum, and Ball et. al's recent work on policy enactment in the lives of teachers and schools. In this presentation, I will explore these three potential theoretical lenses by applying them separately to three of the case studies and discussing the data collected so far.

Developing a music curriculum in Afghanistan

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UNESCO (United Nations Educational, Scientific and Cultural Organization) work with local governments to improve education in selected countries. In 2015, the Ministry of Education in Afghanistan (MoE) began working with UNESCO to develop a Curriculum Framework, an Afghan Life Competencies Framework (ALCF) and subject area syllabi through its Capacity Development for Education 2030 (CapED) program with the support from UNICEF. In 2019, UNESCO and the MoE worked with technical working groups to develop specific syllabi for subject areas. The Arts was one of the areas in which a music educator was employed to work with UNESCO and the MoE to further develop curricula. The process was for all subject specialists to meet face-to-face with UNESCO and the MoE. This was followed by remote work in which the curriculum documents were prepared, translated and then reviewed to ensure that they not only met the expectations of the key stakeholders, but also reflected the values and culture of the country. The paper will discuss the experience of a music educator who was given the responsibility to develop the arts and music curriculum within an Afghanistan arts context. It will explore how ideas were developed and decisions were made when working with other educators and policy makers from a completely foreign country, culture and system. This occurred within a context of continual political unrest, and conflict in which the educator experienced this educational transformation as the emerging of a Phoenix rising from the ashes.

What do teachers do and why? Music education and digital technology in the secondary school classroom

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Digital technology has changed how music is recorded and composed over the last 30 years. These changes have been reflected in diverse ways in secondary classroom music education. A critical review of literature reveals there is a gap in research globally of the relationship between secondary school classroom music teachers' beliefs about their actual practice with digital technologies. In New Zealand, previous studies have been limited by several factors including being narrow in their sample size, omitting teacher beliefs and all predate major technological shifts that have occurred in the last five years.

This paper will present the preliminary findings of ongoing doctoral research underpinned by a literature review. With sociomateriality as the research frame, the two-phase study is investigating the current beliefs of teachers and how they experience teaching with digital technology. Phase one, being reported in this paper, is a nationwide online survey of secondary school classroom music teachers. The survey is developed from the four categories of *Will, Skill, Tool* and *Pedagogy*, (WSTP) Knezek and Christensen (2016) and the ten categories from by Petko et al. (2018). They are adapted to be appropriate to the music education context in 2020. Phase two, to be completed in the second half of this year are five case studies selected from participants in phase one.

Making music in the time of COVID: A view from the orchestra

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The COVID-19 pandemic has thrown relational connections in music education and performance into turmoil on many levels and in unprecedented ways. Lockdowns, followed by a gradual return to some form of normality, have forced music students, teachers and performers alike to work from home and then with social distancing, re-assessing how they study, teach and make music at each stage of the process. Symphony orchestras are no exception. Used to playing to live audiences, musicians have suddenly found themselves cut off from their public and physically distanced from one another, even as restrictions are lifted. New Zealand has, so far, been fortunate in being able to re-emerge from this isolation, but only now, as the country's students re-connect with their teachers and ensembles such as its orchestras begin playing in concert halls again, is the full impact of this relational journey becoming apparent.

This paper draws on Merleau-Ponty's (1968) ontology of Flesh and an autoethnographic approach based on Giorgi's (2012) descriptive phenomenological method to interrogate recent performing and educational contexts that range from online with onstage social distancing to full orchestra with unrestricted audience attendance. Because of continuing environmental uncertainty, the research offered here necessarily represents work in progress. Even at this early stage, however, I suggest that Merleau-Ponty's account of pre-reflective relationality helps us revaluate conventional understandings of what constitutes 'live' performance, and so enables a better grasp of how performers, educators and students might reconnect in uncertain times when 'traditional' music-making in both classroom and concert hall is circumscribed by unprecedented disruption.

Creative Arts learning online: Really?

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This paper reports on a small project that explores preservice teachers' experience/s of completing a Creative Arts unit online with the aim of understanding effective methods and learning designs for improving practice this area. This is critical in the current climate of restrictions imposed by the outbreak of COVID-19, forcing teacher educators to rethink effective online practice.

In a very short period much has been written about the transition to online learning for teacher education students and educators, acknowledging the challenges, inequalities, affordances and possibilities (Allen et al., 2020; Moorhouse, 2020). By its nature Creative Arts education is embodied, practical, and active, relying heavily on physical presence and interaction, collaboration and performance, making and creating. Replicating this in the online context poses challenges, even for experienced Arts educators (Thornton, 2020). Generalist preservice

teachers often have little experience of the Arts, and learning to teach it is a significant task. Consequently, their skill, confidence, and self-efficacy tends to be limited or low (Morris et al., 2017). This can be exacerbated by learning in the virtual space. Using technology in teacher education and Creative Arts is not new. Crawford (2017) discusses blended learning in the context of music pedagogy, and van Vuuren and Freisleben (2020) discuss how to engage drama students in online embodiment activities.

This paper reports on the survey data collected from a small group (n=25) of preservice teachers, studying a Creative Arts unit as part of the Master of Teaching (Birth to five years). The research instrument is an online survey and consists of open-ended questions and Likert-scale rating responses, related to participants' experience of completing a specific Creative Arts unit online. Questions will ask about the type of activities participants completed, enjoyed, felt most comfortable with, or thought were most productive; it will report on their self-ratings about confidence and skill attainment; and it will report on their sense of connectedness and wellbeing during the unit.

Lessons gained from COVID 19 as instrumental music educators: a reassertion of relationality and connection in teaching practice

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Regular lessons are a ubiquitous learning activity in instrumental music tuition in secondary schools, however the opportunities and methods through which teachers operate during the COVID -19 outbreak challenges music educators as to how they teach and engage students across online platforms. This qualitative study examines 'real-world' student and teacher experiences in secondary school instrumental music education in Melbourne, Australia, analysing student and teacher perspectives to learning and teaching amidst the necessity to engage with each other remotely via online means. As a phenomenological study the analysis finds meaning making from the dyadic teacher-student relationship, interpreted from the teachers' perspective. The vignettes are the teachers' reflections of specific 'lesson events' between the teacher and students in instrumental music classes are used to phenomenologically analyse and interpret interactions and pedagogies examining the instructional relationship, the subject matter and substance of what is taught, and the connection between the student and the teacher as master musician. Looking beyond music teachers as adaptors that utilise generic concepts of collaboration, critical thinking, communication, and creativity, (4C's of creativity) this study identifies finer qualities of recognition, empathy, insightfulness and responsiveness outlining a (REIR) framework to which all teachers can better shape pedagogies that engage and educate learners in the future. Findings outline substantive connection and relationship building between the student and substance of material taught, the focus on a learning relationship and experiences that build a positive learning climate, and the shared understanding garnered from an online yet empathically connected learning relationship. Analysis highlights relational adaptivity and emphasises effective interpersonal strategies and pedagogies that will continue (post-COVID) emphasising that we teach people, not just instruments, promoting richer and more sophisticated learning relationships with students through music.

Rising above the challenges in Online Music Teaching. Reflections from COVID-19 and implications for the future

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This self-study is based on the reflections and experiences from a participant researcher perspective and explores the creation of an inventory of core pedagogical components, and key elements of an Adaptive Teaching Framework (ATF) which was developed for use in online music teaching. This paper draws on the researchers' experience within a graduate music teaching program across a range of more than 20 tertiary subjects. Specifically, it involves a series of reflections and suggestions, which are connected to related learning theory and the modification of learning design, combined with pedagogical considerations that were considered and implemented as COVID-19 moved a highly practical course to a fully online delivery at the start of 2020. Essential areas of the Music Course included music performance, classroom pedagogy, curriculum design, research, and ensemble performance, which were all adapted, reviewed and delivered successfully to students.

 Specifically, this self-study explores the impact of COVID-19 through the lens of the researcher during the recalibration and modification of teaching and learning at this uncertain time. Through the discussion of key areas that influenced the course delivery including: LMS design, content and curriculum structure, media use, modes of engagement, approaches to assessment and self-reflection, Self-regulated Learning (SRL) and Growth Mindset, the paper will explore how this (ATF) was developed and became an integral reference for learning design for online music teaching.

 Through informed self-reflection, combined with the sharing of a range of examples and extracts from the research experience within a graduate level program, the presentation will unpack the (ATF) and provide a range of important considerations at this time. Importantly it will highlight the importance of finding new and creative ways to teach music with technology if we are to rise above the challenges that confront us now and into the future.

Singing the recovery

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This work in progress is a project about capturing the creative responses from Year 11 music students in Western Sydney to the bushfire events of the summer of 2019-2020. The context for the study is schools in Greater Western Sydney. The problem is to elicit the responses of young creative students to the bushfire events that may have affected them deeply without their being able to talk about it. Music is a language that can express sadness, deep sympathy and hope for the future. The project aim is to present the students with access to an intervention, the Sustainability Boot Camp website, hosted by WSU, and its videos and readings. Five schools with Year 11 music students have consented to participate in this project. The research

question is: How can an intervention (introducing concepts of Sustainable Development) stimulate the creative work of Year 11 music students in response to extreme weather events?

The proposed outcome is a recording of the musical works by the Year 11 students. Analysing the composition data will involve more than assessing for musical quality. It will make interpretations of the connection with the intervention in an empathic way. The research design is Arts-based research, an umbrella term that allows the deep and personal to become visible. By using arts-based methods for research, the voices of young music makers can be brought to the surface and examined for meaning. The paper presents the literature and method for the research that will complete in 2021.

Sotto voce: Individual choral singing in a virtual classroom

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The onslaught of Covid-19 in Australia shortly after the start of the university teaching session this year necessitated an abrupt change to teaching delivery from in-class to on-line. At my university, the virtual classroom was immediately problematic for practical music classes, especially large ensembles like choir. This paper reports on the facilitation of choral lessons on-line, technical and musical resources used, and challenges presented to students and teachers.

Research employed qualitative methods including participant observation, interviews with students and teachers, student focus groups and autoethnography. Data was collected around the research questions: what strategies are most effective for teaching choir on-line, how can teaching/learning time be most productively used, how to address the technical limitations of on-line interaction, how to maintain a sense of group singing and ensemble participation in a virtual classroom, and what problems have emerged from this style of delivery? Data was triangulated by a review of choral teaching techniques delivered through on-line learning.

Managing abrupt, enforced changes in teaching delivery and learning environments raises broader issues in music education. These include the isolation of teaching and learning in a virtual classroom, adapting flexibly to sudden changes, preparing music curricula, delivery and resources for an unpredictable future, and building resilience in participants. These issues are addressed from the perspectives of both students and teachers.

The paper aligns with ANZARME 2020 themes of nurturing healthy, sustainable and flexible environments, predicting future directions in music education and professions, preparing students (and teachers) for careers that encompass significant life changes and events, and building resilience and recovery skills in learners, educators and musicians. Finally, in the spirit of *Phoenix Rising From the Ashes,* the paper attempts to identify what positive approaches and learning outcomes are emerging from the virtual classroom for future application in choral music education.

Mindfulness for pre-service music teachers

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Teaching can be a very challenging occupation and a number of teachers experience stress and burnout due to factors including demanding workloads, time constraints, student behavioural issues and wider systematic and organisational factors. Ironically, the more committed, dedicated and caring teachers are in their work, the more likely they are to experience emotional exhaustion. Graduate teachers in particular are at risk of an emotional roller-coaster as they typically enter the profession with an idealistic vision about teaching. For music teachers the problem is compounded as they are prone to anxiety, low self-esteem and perfectionism due to the constant judgment on their playing abilities by their teachers, examiners and peers throughout their developmental years.

Recent decades have seen the salutary effects of mindfulness practice in diverse fields such as clinical psychology, neuroscience, sport and K-12 education. This qualitative study aimed to explore the influence of mindfulness practice on pre-service music teachers in terms of their music practice and performance, music teaching and learning, and personal lives. A 5-week Mindfulness workshop tailored for pre-service music teachers was developed and implemented. Data was collected through pre- and post-workshop individual semi-structured interviews, practice journals, a closed Facebook forum and a 6-month follow-up questionnaire. Preliminary findings suggest the utility and relevance of mindfulness practice for pre-service music teacher training. Emergent themes may contribute toward filling the gap in music teacher training and mindfulness literature and may offer a practical, hands-on approach that may be adapted and/or infused into the existing curriculum or school wellbeing program.

The role of personal social support networks in sustaining positive veteran teachers: modes and frequency of interaction, perceptions of quality, support over time and impediments upon support

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The importance of social support has been brought into sharp focus during the COVID-19 crisis of 2020. Studies have previously described the role of social support for mental wellbeing, career satisfaction and longevity across a range of professions throughout careers stages (Vaillant, 1977; Waldinger & Schultz, 2010). To what extent might these findings apply to teachers who operate in dynamic social environments? Specifically, what role might social support networks play in sustaining the small sub-set of older teachers labelled positive veteran teachers? This paper will present findings into the parameters surrounding personal social support networks of a cohort of positive veteran teachers in Australia, including modes and frequency of interaction, perceived quality and impact of those interactions, changes to support over time and impediments upon support. While much of the teacher literature acknowledges the importance of social support especially in relation to the wellbeing and retention of early

career teachers, less is known about support parameters among positive veteran teachers. Importantly, what lessons can be learned from this cohort regarding the functions of personal social support networks in sustaining their commitment to teaching. Overall, this paper's findings hold implications for the teaching profession as many Western countries confront issues of high departure rates and aging teaching workforces.

Women and the Arts in early childhood education: an Australasian perspective

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This presentation highlights possibilities inherent within women networking for the interchange of ideas, and potential to bring about change in education. I will discuss the rhizomatic involvement of women in education during the 17th and 18th centuries. This includes key aspects which influenced women in early childhood education in 19th century New Zealand and Australia and the contribution of 20th century educationalists, Friedrich Froebel and Émile Jacques-Dalcroze (originator of Eurhythmics). The benefits and constraints of kindergarten teacher training from 20th century to the present day will be analysed and ideas influencing and uniting women as 'change agents' in the field of arts and educational reform. Women rose above ongoing and evolving formal pedagogies ensuring early childhood education became a field encompassing holistic practices.

Music for well-being: Creating unity between community and humanity

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This presentation is sited when technological change is more profound than any previous time pursuant to massive social change. Central to this change is the Fourth Industrial Revolution (Industry 4.0). Three revolutions have gone before: mechanisation, mass production, and simple digitisation/automation. The fourth revolution builds on the third and is characterised by a combination of technologies where the boundaries between the physical, digital, and biological spheres are now blurred.

Drawing on five musical exemplars from Australia, this presentation focuses on music projects that take place in hospitals, the community and schools. The exemplars are the *Hush Foundation*; *Choir of Hard Knocks*; *El Sistema* inspired programs: *Pizzicato Effect, Crashendo!* & *Crescendo; Don't Stop the Music* and *The Boîte: Schools Chorus and Millennium Chorus.* Each operates in partnership with external multi-disciplinary groups and the research aims to answer the question: what non-musical attributes can be identified as outcomes in each of these projects?

With the creation and performance of music as the main focal point, musicians and music educators can demonstrate that they are working across traditional boundaries for the benefit of humanity. Musicians (as professionals, undergraduates, amateurs) and music educators, are going to be involved in these types of projects either as an aspect of their career and earning a living or as a voluntary community member. The major outcomes of these projects, where the focus is on music as a central point for achievement, are not necessarily going to be musical, either by design or through lack of planning. It is acknowledged that music has a significant role in the community for therapy, for healing, for well-being, and to support other academic goals. In response to rapidly changing conditions we have an opportunity to prepare musicians and music educators to engage in vastly complex processes and guide outcomes for the better.

Intergenerational music outreach in occupational therapy education: An interdisciplinary collaboration

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This paper will report on a collaborative project between Music Engagement Program at The Australian National University and the Occupational Therapy discipline of the University of Canberra that began in 2014. Each year, an entire cohort of occupational therapy students engage in, and then facilitate community music outreach experiences in aged care facilities and schools for children with disabilities. These activities are embedded in compulsory courses in their first year of study, including: an introductory lecture and workshop; participation in outreach sessions; facilitation of their own music outreach session; a reflective piece. This culminates in over 5 hours of contact time participating actively in music and community engagement, evaluated through two assessment items. Over 300 students have no participated in the project. Before engaging in the project, students exhibit fear of singing and of music-related activity in a public setting, as well as confusion as to the application of music in occupational therapy contexts. After participation, students have reported positive outcomes in both professional and personal contexts, including: understanding occupation as a complex concept; singing with their family members; embedding singing into massage and on-on-one occupational therapy sessions; overcoming fear of singing and fear of approaching and engaging with older people. The paper will frame the project using occupational science and occupational therapy literature, sharing with music educators the key concepts of collective occupation and co-occupation. The paper will also explore the ways in which music is being used by former students who have graduated and moved into a range of industry contexts, and will share the views of occupational therapy lecturers on the application of this type of music approach to occupational therapy practice and education.

Music interventions for the elderly

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Music interventions for the elderly are multifarious in form and application, and have been reported to induce many benefits including the facilitation of meaningful connections with other people, and, the validation of identity in response to music. The benefits of such interventions are particularly relevant at present in light of the elderly's heightened vulnerability to isolation, loneliness, and mental illnesses. Working as a volunteer singer at an aged-care facility, the research aims a dual purpose: to understand the role live performance plays in the lives of the elderly with greater depth and clarity, and to critically inform my own practice as a musician serving in this context. Through ethnographic case study set in a single Sydney aged-care facility, a range of data was collected during a series of concerts (referred to henceforth as musical interactions). These included field notes, semi-structured observations, and interviews with residents and carers. Thematic analysis of the data shed light upon key issues relating to the ways in which live music helps to form interpersonal and internal connections for the elderly, functioning as an aid to engendering helpful emotive and mental states, such as relaxation and validation of self. The study has revealed ways in which live musical interactions serve to enable the co-construction of meaning in aged-care contexts, providing beneficial parameters to guide future research in an area uniquely poised between music therapy and performance.

Cultural representation in the concert band literature list of the Florida Bandmasters Association

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The titles, composers, and sounds of the literature on the Florida Bandmasters Association (FBA) Concert Music list represent many cultures, most of which reflect the European and American cultures from which bands evolved. One of the first concert band literature lists was created in 1926, from a need for more "educational literature" performed at the National Band Contest, first held in 1923 in Chicago, Illinois. The literature list, band classifications, standardized instrumentation, and adjudication practices largely grew in the United States from the impetus for improved performance established at the National Band Contests. Band literature on the current FBA list was analyzed for cultural references in the title, overt or subtle, and also based on the demographic data of the composer for each piece, as a whole and broken down by grade level of each composition. There are 1,604 entries on the FBA list, with 31.42% of literature referencing a specific culture through a nation or culture being named in the title, significant city or geographic region, language in the title, or reference to a cultural idiom, character, or historical person. The most frequently represented cultures in titles are English, American, German, French, Italian, Scottish, Russian, Spanish, and Irish. Four hundred and fifty composers are represented on this list of 1604 pieces, 443 of whom are male and 7 are female. Composer ethnicities include 434 Caucasians, 10 Asians, 4 Latin Americans, and 2 African-Americans. Approximately 40% of the composers on the list are alive, while 60% are deceased.

Inside a collaborative research partnership between academic and undergraduate student analyzing an Australian Vietnam War popular song: Music as a vehicle for social, academic and personal action and growth

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The paper discusses the collaborative research process of a mature-age undergraduate music student and music academic analyzing a popular song about the Australian Vietnam War. The analysis was undertaken under a university summer undergraduate research program promoting this type of research partnership which provided a vehicle for academic and personal growth and action for the student through issues of student-academic partnership and the research environment.

The methodology used discussion via email and face-to-face dialogue on shared drafts of the song analysis guided by two of Kinchin's (2003) six steps in a proposed teacher-student dialogue model – identifying overlap of ideas, and personal relevance of the topic within the overlap. Both researchers individually analyzed the song, 'I was only 19' (1983) by John Schumann, as sung by Redgum, drawing on Moore's (2012, p. 29) primary and secondary music domains. Overlap of ideas in this aspect of the analysis was identified and refined through email dialogue, similar to that of Viney and Blom (2015) when writing about preparing a contemporary classical piano work for performance and Blom and Strickland's (2020) face-to-face 'Plato-like' dialogue used in their mature-aged undergraduate and music academic research partnership. Personal relevance and the undergraduate being mature - age introduced personal and historical context into the analysis process of the song with both researchers documenting their own memories of the Vietnam War and the song. The student led research into Australia's role in the Vietnam War for context, and surveyed Australian popular songs about the Vietnam War. The academic led research into literature on music, design and fine arts war symbolism, plus Hirsch's idea of 'postmemory', the influence on a second generation of powerful, traumatic, experiences of others. Findings noted the learning of both researchers through collegial engagement plus the outcome of an enriched analysis.

The psycho-historical perspectives of the African American Spirituals on health and wellbeing of the slaves

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Shouting, singing, and preaching, the slaves released all of their despair and expressed their desires for freedom" (John W. Blessinggame, 1972:66). This presentation discusses in theory and in performance, how African American spirituals were used as therapy for the healing both physical and psychological illnesses during slavery in the antebellum south of the United States of America. This presentation will focus on the spirituals as a culturally-effective therapeutic

technique used by the slaves for healing during slavery. The lack of a well-developed health system during the slavery necessitated the slaves to explore other complementary and alternative medicines available to them culminating into two synergistic therapeutic models - one being the spirituals, and the other, faith. This presentation posits that spirituals are the present-day artifacts of African American history that continues to reinvigorate and occupy the socio-political and economic progress for the African Americans in the United States in order to develop their human index and help them achieve their fullest potentials.

Transdisciplinarity: Making the case and heeding the evidence for letting arts and science teach together with a new turn for music education

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THE CASE: The arts excite, illuminate and enrich our lives: deepening our understanding of who we are and how we make sense of the world. Posthuman knowledges, diverse creativities, and transdisciplinary practices such as STEAM build upon the economic drivers which characterise STEM; an alignment of the disciplinary areas that allegedly have the greatest impact on a developed country's gross domestic product. The addition of the arts - as handmaiden to STEM - is often seen to further diminish and marginalise arts in the curriculum. In a world fractured by the COVID-19 global pandemic, precarity of employment and shifting problematics of our collective and sustainable futures, there is a pressing need to think difference positively, which means rethinking, re-viewing, deterritorialising and decolonising music institutions, curricula and pedagogy. We will theorise a posthuman view of transdisciplinarity for letting arts and science teach together.

THE EVIDENCE: We conceive of knowledge as *rhizomatic*. Using posthumanist theorist and quantum physicist Karen Barad's *diffractive analysis* ((Barad, 2014 p. 168), we are invited to ask different sets of questions, organising laterally without hierarchies, and constantly being open to de- and re-territorialisation of notions, norms and processes that narrowly define disciplines, phenomena, and activities. These (re)configurings advance alternative ways of 'seeing', 'knowing' and 'doing' music education and research. We present two separate research projects whose **findings** show that transdisciplinarity can de-couple the specific language of a discipline from its original context, opening up new possibilities for *viewing and experiencing* the same phenomenon and the materiality of difference (Braidotti, 2019). We will discuss the **implications** for us as change agents co-creating a new posthuman transdisciplinary turn in music education to: (a) transgress and transcend disciplinary boundaries, and (b)reposition music education where arts and sciences are not separate or even separable endeavours, but rather combine as transdisciplinary configurations.

Knowing-how and knowing-why in music education

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My paper focusses on ways on knowing in music and continues my questioning of music education as I inquire into how we might strengthen current philosophies in music education and develop pathways of knowledge that might lead to musical wisdom. I turn firstly to the classical Greeks to discuss the term *techne*, which, for Aristotle was an intellectual capacity that has to do with making or creating and a bringing into presence as *poiesis,* which applies to letting the creative idea come forth to be developed and giving it the freedom to grow. In education we might see *techne*, as the skill and practical know-how necessary for understanding how music works are made, organised and presented. This practical know-how includes creative thinking and acting which builds across time and space and receives its essence from the boundaries of the locale or context. 'Knowing-how' is one aspect of knowledge and I regard a second aspect as 'knowing why'. This asks why music does what it does and why things are the way they are in music. I suggest a musical and socio-cultural dialectic can help define a process for music education, setting the parameters for a pedagogy which leads to students becoming more musically knowledgeable and literate in the broader international construct.

An Approach to Enhance Choral Intonation

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Poor, unreliable, inconsistent intonation is often an issue for choirs and their directors. In fact, it is one of the most common and persistent problems in the field of choral music. There are various reasons why choirs sing out of tune, but one which receives little attention is the negative effect of temperaments, which evolved so instruments with fixed tuning could be used in various combinations. For most unaccompanied choral music, however, the use of temperament is problematic as it compromises the natural tuning of the voice.

One solution to this problem is the use of just intonation, an approach in which notes are tuned to overtones of the harmonic series. By tuning this way, beats are minimized, as there is optimal alignment between the sung notes and harmonics, and as a result, the sound is perceived as more resonant and in tune. At present, the use of just intonation in choral rehearsals is somewhat rare, probably because we have been immersed in musical temperaments for hundreds of years.

This video presentation will examine why just intonation is preferable for tuning most unaccompanied choral music and outline a pedagogical approach for teaching it to choirs. The approach is quick to learn and can be used by choral directors to give choristers access to diverse tuning systems. The approach is equitable and inclusive as it is accessible to choirs of different levels.

One Approach is not Enough: Current findings from interviews with two piano professors

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In the past year, 20 leading piano professors from around the world have been interviewed as part of a large study on how Chinese students in western conservatoria experience learning shock and adapt to the non-Chinese setting. This presentation reports on two professors' responses to the question which was "how do Chinese students studying in western conservatories resolve piano technique differences?". There are different ways to define the word 'technique'. Generally, one should not define technique as a mere mechanical aspect.

Even though professors use different approaches to help students with technical problems, they agree that there are some frequently-seen problems, such as claw-liked hand and high finger technique. This paper reveals how these professors addressed the technique differences and assisted students to adapt their piano playing accordingly. For the students whose unhealthy

technique has already caused severe problems, such as pain or fatigue, teachers need to address this proactively. The improved understanding of piano technique will benefit the physiological health of the student.

Upon the question of what materials to use to improve technique, professors all have their preference. Some use Joseffy, Cramer, Clementi exercises, whilst others are against any exercises and believe students gain their technique through repertoire learning which supports the thinking that it is not what to use but how to use it. Therefore, the learning shock is a break-through point to explore different understandings and methods of technique build-up. The research study is on-going.

The online piano lesson: Developing a sustainable and inclusive approach to instrumental teaching in response to the COVID-19 crisis.

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Prior to the COVID-19 crisis, most piano teachers would have expected to engage with their students in face-to-face lessons. However, in Melbourne, restrictions imposed by the Australian government regarding social interaction have dramatically changed the way that instrumental music can be taught here. Although rules regarding social distancing have varied in severity across the different states and territories across Australia, further restrictions prolonging the period of remote learning in Victoria via the implementation of a Stage Four lockdown has meant that instrumental teachers have had to redefine the way in which their instrument is taught by developing more sustainable and flexible learning environments. Adapting to online platforms such as Zoom, Skype and Facetime has been a necessary step to survive and protect their livelihood. Some teaching modalities may be more adaptable to online teaching than others; and teachers who have traditionally relied on face-to-face lessons have needed to adjust their pedagogical approach. As a teacher and piano examiner, I have had to develop new strategies, skills and methodologies to support positive online teaching experiences. The Australian Music Examinations Board (AMEB) has advised candidates it may be necessary to replace face-to-face examinations with video submissions. One corollary is that for this format additional repertoire will replace the technical work, aural, sight reading, and general knowledge components associated with the comprehensive examination. In the absence of a formal assessment for these additional elements, there is the potential for teachers and students to focus on repertoire whilst neglecting areas not related to assessment. In this paper I will discuss some of the creative strategies that I have developed using the medium of online piano lessons to tailor a program and support my students in building resilience, and self-reliance, as well as the skills needed to meet goals, measure outcomes and maintain technical competences.

Building resilience through music: An earthquake case study

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The earthquakes that struck Christchurch from 2010 onwards not only left scars on the landscape, with significant portions of the city still in a rebuild phase, but also on the lives of residents, particularly the young people. The emotional repercussions of these events, which are still being felt across the region, have been heightened by the Mosque shootings in 2019 and again by the recent COVID-19 pandemic. As the process of recovery commenced after the February 2011 earthquakes, it became clear that the arts would play an important role maintaining and developing the quality of life during difficult times.

As Musical Director of the Christchurch Schools' Music Festival I decided to use the festival's orchestra as a vehicle for highlighting the rebirth of the city by composing a symphony. One movement was performed each year with the entire symphony, *Ex Tenebris Lux (From the darkness comes light)*, performed in 2015. The aim was for the children to see how far they had come, both in terms of their own musical development and personal resilience. It was also intended to be a positive and cathartic experience that took them "from the darkness to the light". Given that many members were part of the orchestra for those four years (and those that moved to high school during that time were invited back), it was an ideal opportunity to canvas these young people about their experiences post-earthquake as well as their own musical development. This paper examines the working methodology I used for both the musical composition of the symphony and the research project associated with it, particularly highlighting issues around building resilience and using music as an agent of healing.

The potential of choice-based learning in the primary school music classroom

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Teaching for Artistic Behaviour (TAB) is a well-established choice-based learning pedagogy in visual art education that has been shown to increase engagement and creativity by modelling and adopting studio practices of adult artists. Little is known about its potential application in primary school music education. However, given the success of TAB in visual art education, and related research in informal learning practices of popular musicians in secondary school music education, this approach may increase student engagement. This presentation is drawn from research which investigates whether allowing for more choice in the primary school music classroom can address the principles of the Victorian Department of Education Training's Quality Music Education Framework. The discussion focusses on the potential for choice-based learning to increase engagement and address the principles of the Quality Music Education Framework.

Effects of improviser-mediated musicking programs on school bullying among children and young adults

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The aim of this presentation is to examine the effects of improviser-mediated musicking programs (IMMP) on bullying in the public schools in the United States and in other parts of the world. School bullying can contribute to feeling of social isolation, worthlessness, or depression among students. The psychological effects of school bullying can linger well into adulthood and increase a person's chance of experiencing emotions including but not limited to depression and anxiety disorders. Children with generalised anxiety disorder are often plagued with worries and fears that distract them from their day-to-day activities leading them to bully other children. This presentation explores the effects of improviser-mediated musicking on bullying by allowing students to improvise on any instrument of their choosing. The term "improviser-mediated musicking program" is partly derived from Christopher Small's concept of musicking in which he considers musicking as a habit for a community of musical practice that affirms our existing social habits and helps us to transcend these habits through exploration and the celebration of new relationships (Small, 2014). In the context of improviser-mediated musicking programs (IMMP) can be defined as the artistic endeavor by an individual or group to create, rhythm, tone, pitch, or other timbral aspects of sound without following any strict rules of tempo or meter where music literacy is non-requisite. In this IMMP children meet as a group and make music together in a free and non-judgmental environment.

The Composer, the Cinema, and the Classroom: Enhancing engagement and learning in the secondary music classroom using film music repertoire

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There has been considerable research about the importance of integrating popular music into the school music curriculum in order to engage students by connecting with their own culture. Despite popular music now being included in most curricula across the Western world, there is nevertheless some dissatisfaction with classroom music and an existing gap between the ways students experience music in and out of school. Film music, as a source of repertoire in the music classroom, has the potential capacity to engage students. It not only displays a rich breadth and diversity of musical styles, but also encompasses some of the most interesting and affecting music produced in the twentieth century (Donnelly, 2001). Although film music is part of the popular culture of today's adolescents, it is currently under-represented in music education curricula.

This study will investigate the unique qualities of film music, why secondary students find it engaging, and how it may be used to facilitate learning. Findings in my previous research suggest that students find it appealing due to their familiarity with it as regular consumers of film, television and other narrative media and the strong connection between the music and the

visual which provides a beneficial context. Further to this, its alignment with the use of technology and level of self-efficacy experienced by the students are important factors contributing to engagement. This ties in with current literature indicating that film music communicates meaning on many different levels: through the use of its musical codes and conventions; by creating understanding through the connection with the visual; it is seen/heard in context with the film's narrative; and it conveys emotion, mood and character. Teaching repertoire is taken from the canon of film music composed in the Romantic tradition with its emphasis on melody, full orchestration, and use of leitmotif and motivic development.